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keeping rather within the outlines and allowing the blending brush to carry out the tint afterward. While this is drying a high finish may be given the background by hatching the stronger shades with a medium-sized brush lightly charged with rather stiff color. If your experience will not enable you to do this without working up the tinting, rest satisfied with the clouded effect first produced. Many use a spirit lamp or an oven to hasten the drying. This must be done with care, and the work must not be resumed until the china is perfectly cold.

The deepest shadows of the flesh may be touched with violet of iron, and a general shadow tint made of equal parts flesh red No. 2; light sky blue and ivory black may be lightly stippled on. For the half-tints use the same as prepared for the background. Next touch the lips, cheeks, and ears with flesh red No. 1. Paint blue eyes with light sky blue and brown eyes with sepia. Shade either with black.

Fair hair is laid in, with ivory yellow. The warm shades require sepia and the half-tints the usual mixture of light sky blue and black. For dark hair use the browns, then shade with black and lay light sky blue on the half-tints. Mass the hair in lightly with a good-sized brush, sparing high lights, and do not blend it.

Practice will soon enable you to take heads that are large enough to have more character. With the same colors you can work for higher finish and give more attention to texture and gradation of shade. What is merely suggested in the little faces must be carried out in perfection when you come to the larger ones. The cool half-tones and all the shade will require either stippling or hatching. Gray tones should be brought in effectively between the hair and the brow, or wherever the hair may fall. Work the cool shadows around the eyes carefully, and touch the lachrymals in the inner corners with No. 1 flesh red. See that all retiring surfaces are cool and delicate in tone. If the high lights on the eyes are sharp they may have the slightest touches of permanent white—a single touch to each. Let the lashes consist of soft shade rather than lining. The eyebrows must be even softer, and much broken with light.

Be careful to keep the color of the lips delicate, without being marked by actual outlines; the lower one must have more or less soft light, and the upper one will show little but shadow tint.

It is necessary to keep strictly to the general principles of portraiture, and to adapt them to the exacting conditions the use of mineral colors impose.

Lay on broadly the heavy shadows of the drapery and let the local color follow. All lights must, of course, be spared or wiped out before the color is dry. The lustre of silks will allow of the most beautiful iridescent tones.

For the general shade on white drapery use the ordinary mixture of black and sky blue.

The highest lights on drapery, and also those on jewels, may be sharply touched with permanent white—for a second firing, not for the first.

In painting white lace, after laying in all the shades carefully, pass the thinnest ivory yellow over the subdued lights. High lights, especially where designs show plainly, must be skilfully wrought in with permanent white.

For black lace lay in the cool lights with black and sky blue and trace the shaded portions with rather dry ivory black. Very decided shades may be retouched with black green.

Heavy drapery is not very likely to be used upon figures that are suitable for painting on china.

Those who have followed out these lessons practically will have become very familiar with the use of mineral colors, and if they have acquired, from study and practice in other departments of art, the proficiency that can adapt itself to any kind of work, they will find that painting heads and figures on china is not a difficult undertaking.

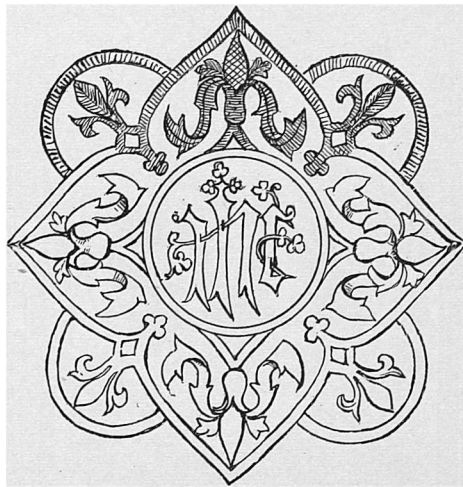
H. C. GASKIN.

AN altar-cloth embroidered with gold may be used in a dry, well-aired church for years without any material change in its freshness; but let it be removed to a damp building, and, probably, the gold will in a very short time become absolutely black. Gas, too, is a great enemy to gold bullion, and all needlework enriched by the precious metal should be kept, as much as possible, away from the hurtful influence of the effluvium. Vapors of every description are prejudicial to manufactured gold. The very use of perfume about the person, or upon the handkerchief of the gold embroideress, will seriously injure the brightness of her work—in fact, may cause it to change visibly before it

leaves her hands. According to Anastasia Dolby, there are persons who "can scarcely touch, or even approach gold without tarnishing it, owing to some obnoxious exhalation from the skin." She justly remarks that: "Such persons, however great their ability or taste for embroidery, should, upon conscientious principles alone, never apply themselves to *gold work*, professionally or otherwise."

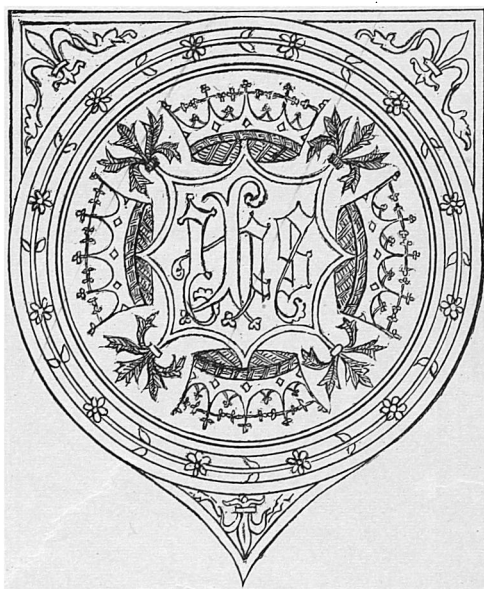
#### TO TRANSFER OLD EMBROIDERY ON LINEN.

"IN our long experience," writes an expert on church embroidery, "we have found it as well to deviate from,



CENTRE FOR CROSS ON A CHASUBLE, WITH PLAIN ORPHREYS.

if not improve upon, some of the mere mechanical contrivances adopted by the early church workers. One of these is with reference to transferring. We consider it a much better plan to edge the embroidered figure, with its marked outline of silk or gold, *before* it is transferred. Our objection to the old plan of edging *after* the transfer arose through the trouble experienced in fixing the figures on a velvet ground, the resisting pile of which is always unfavorable to the application of other materials, and a raw edge of linen a most unmanageable thing to cover evenly on such a surface. We grant that nearly all the old specimens of needle-



HOOD FOR A CHASUBLE (15 INCHES WIDE, 18 INCHES DEEP).

work, which in effect we are too glad to emulate, have been executed under these disadvantages, but maintain at the same time that we best show our appreciation of such examples by studying to arrive at the same result by easier means. We therefore decidedly recommend that all embroidered figures should have their *marked outlines* made sure before transferring, that is to say, they are to have their orange, or crimson, or gold edges worked round them before they are removed from the frame. They are then to be pasted at the back, and a piece of thin paper, such as *curling* paper, placed on the wet paste, and made to adhere to the

work everywhere. (The object of this *backing* of paper is to secure all the ends of silk, etc., and to make the edges firm when the figure is cut out.) When thoroughly dry the linen should be taken from the frame, and the figures cut cleanly round to within the sixteenth of an inch of the outline. Upon the velvet or other ground, *when framed* to receive the work, the design should be *pounced*, not drawn; the dotted lower lines will be sufficient to guide the laying down of the figures, and may be readily brushed away when no longer needed. The figures being laid in their right position should then be held down at close intervals by *short white* pins passed perpendicularly, like nails, through the figure and the velvet, until secured all round the edges by stitches of waxed purse silk an eighth of an inch apart."

#### DESIGN FOR A BORDER OF BRYONY.

THIS border (see plate 616) is intended for appliqué. To look really well and repay the worker the ground should be of a delicate, pale shade of green plush, velvet, or some other suitable material, and the leaves of satin, a shade darker than the ground, sewn down with thick gold thread and veined with fine. The flowers should be worked in silk the same color as the leaves, outlined with thick gold thread. The lines down each petal should be in fine thread or yellow silk; they should on no account be omitted, as they are characteristic of the flower. If the dark stalks, stems of the leaves, small buds and tendrils are worked entirely with gold thread they will be exceedingly effective. The main stalk should be in appliqué, with satin of the same shade as that used for the leaves, sewn down and striped with gold thread. Broad lines of gold thread above and below would add much to the beauty of the work. This border will be found very useful for many purposes, such as table-covers, mantel-piece borders, curtains and bedspreads. It would look very well simply worked in outline in one or more colors, but satin appliqué on plush is especially rich and handsome.

## Old Books and New.

### M. MORGAND AND THE PAILLET LIBRARY.

THE manner in which the sale of the Paillet library was managed offers an instructive example of the mastery which some French dealers have over everything relating to their business. It also shows that, in the domain of art and curiosity, an immense deal of cleverness may be exercised to profitable ends without laying the dealer open to charges of dishonesty and fraud. M. Eugène Paillet, president of "the thrice illustrious and charming 'Société des Amis des Livres,'" as Octave Uzanne calls it, owned about a thousand volumes of the rarest books that a modern bibliophile delights in. It was the cream of all beautiful and good books, and M. Paillet's friends estimated his collection at half a million of francs, and called him happy. There were manuscripts, incunabula and books of the sixteenth century; Elzevirs and old Dutch editions; illustrated books of the eighteenth century; first editions of the Romantics, and everything that heart could desire. So, at least, thought the "Amis des Livres." But their president became seized with a desire to read in the book of nature—in other words, to own a little property in the country. To raise the money he determined to sell his library, but he determined to sell dear—much dearer than he had bought. Spite of the reputation which the collection enjoyed that might not have proved an easy matter if he had simply packed it up and sent it to the Hôtel Drouot; for eighteenth-century books formed the bulk of it, and eighteenth-century books were going down in price. He therefore consulted with M. Morgand, the great bookseller, and king of the old book trade, who also had quantities of eighteenth-century books which he wished to dispose of at a profit on a falling market. It may seem strange that he should see his way to that end by doubling his stock of the commodity, but he did. He paid, or agreed to pay M. Paillet a satisfactory price, and then he set to work to make the most of his bargain in a manner that would do credit to Jay Gould, if that great genius was dealing in books instead of in stocks.

The transaction was kept secret. M. Henri Beraldi, a member of M. Paillet's society, and a very witty writer, was employed to make a catalogue of the collection, and was encouraged to make it, in effect, a book of the most

charming essays about books and book-lovers that had seen the light in a long while. He was told nothing of the "deal" between Morgand and Paillet. The catalogue finished, a very small number of copies was printed luxuriously and sold at a round price to amateurs of great means only. Some of these even could not get a copy, and the result was that everybody talked about the catalogue and about the books mentioned in it. Even those who believed that they had better copies of the same books envied M. Paillet his copies, because they had been written about by M. Beraldi. Some months were devoted to exciting and heightening this feeling in a variety of ways, and then M. Morgand announced that he had purchased the library.

People took it for granted that he would put the volumes on exhibition on the shelves of his shop and begin to sell them at once, so they rushed there to see them and take their pick. But he did nothing of the sort. He kept them locked up, and would show them to nobody. The disappointed book-hunters, not to go away empty-handed, relieved him of much of his old stock. Then he began to yield to the entreaties of a few of the more importunate and sold them a book or two. Orders began pouring in from all parts of France, from England and the United States. New York dealers were commissioned to offer almost any price for a book that had belonged to M. Paillet. Prices went up, and up, and up, not only for M. Paillet's books, but for nearly all of Morgand's other books as well. In less than two months the Paillet library was dispersed to all quarters of the globe, without having ever been placed on public exhibition. It was sold simply on the reputation that had been made for it. M. Morgand is said to have cleared a hundred per cent on his venture, and he has turned the tide once more in favor of the eighteenth century, for how long no one can tell.

#### OLD PERSIAN BOOK COVERS.

CONCERNING old Persian book-covers, Mr. S. W. Benjamin says in his recent book: "They are of two kinds. The first and rarest are those in which the design is entirely of leather. The leather formerly produced in Persia has never been surpassed in gloss and texture. It may not be generally known that what is called Russia leather was first manufactured in Persia, whence the fabric was carried to Russia. The general character of book-covers made from this leather consists sometimes in overlaying the most delicate and intricate designs made of split leather, one over the other, each being distinguished either by retaining the natural color, or in being gilded or stained of different vivid tints. Often, also, the design of the cover is stamped and beautified with various shades of gold. The stamping was sometimes done with engraved plates of metal; but, singular as it may seem, it was usually produced by designs actually cut into sole leather of very fine quality, and attached to a block of wood; the leather to be stamped was thoroughly moistened, and the stamp was pressed down by heavy weights and left in position for days, until the under leather had, as it were, grown to the desired design. No patterns more elaborate or beautiful than those of Persia have ever been seen in the art of book-covers. The other style of Persian book-covers was made of papier-maché, in which the design, usually a hunting-scene, is often partially in relief, but always superbly colored—occasionally in such manner that the design retires or reappears according to the light in which it is held. Very fine covers of this sort have been made quite recently. The flat illuminated cover is also made now."

#### THE CRUSADE OF THE EXCELSIOR.

BRET HARTE's latest, "The Crusade of the Excelsior," is an ideal book for summer reading. The Excelsior starts from Callao for San Francisco in the summer of 1854, with a number of American passengers, among whom may be reckoned Señor Leonidas Bolivar Perkins. The captain, losing his way in a fog off the coast of Southern California, slips, unknown to himself, into the harbor of Todos Santos, and everybody goes ashore except Señor Perkins and some friends of his among the crew. This is Señor Perkins's opportunity. He runs off with the vessel to aid in liberating the mythical South American State of Quinquambo. The Americans left ashore find that the fog is a permanent institution in Todos Santos. It walls in the entrance to the harbor so that they are told that but one other vessel has found its way in in fifty years, and it extends over the territory like a roof, sheltering it from the burning sun and feeding a tropical vegetation on a narrow strip near the coast, all around being desert. The population, Spanish, Indian, and half-breed, are, of course, half a century behind the age in every respect. They have heard of Washington, but not of the Mexican War. They imagine all sorts of revolutionary cabals and intrigues among their uninvited guests,

and they pack the men off to a lazaretto, while the women are allowed to stay at the fort and get up flirtations with the hidalgos, young and old. All sorts of queer complications result.

But, little by little, it is made to appear that the isolation of Todos Santos is not so complete as it was supposed to be. The Bishop of Guadalajara sends a ship-load of supplies every three years to the mission; other vessels have been known to touch at the coast, just outside of the harbor, and the friends of some of the castaways reach them by crossing the desert from the gulf shore of the peninsula. There has been so much communication with the outer world, in short, that some of the inhabitants have become imbued with revolutionary opinions, and they invite Señor Perkins, who has succeeded in liberating Quinquambo, to come and liberate them. He comes in the Excelsior, but the former captain of that vessel also comes in the Bishop of Guadalajara's ship, with a troop of Mexican dragoons, nips the revolution in the bud and gets the liberator shot. Then the Americans finish their voyage to San Francisco, except three, who have formed lasting attachments, and who stay to open Todos Santos up to commerce and the influences of the nineteenth century.

The plot is worked out with an ingenuity more than worthy of Jules Verne and almost of Frank Stockton. The characters, while neither very strongly nor very delicately drawn, are all distinct and more or less interesting. The contrast of the grave and romantic Mexicans with the adventurous but selfish Californians is well brought out. But the greatest merit of the story, from a literary point of view, is in its descriptive passages, which are finer than anything that Bret Harte has previously done. There are

of brown green; for the other part use a wash of violet of iron and shade with violet of iron, applying the color in small touches so as to give the rough surface shown in the drawing. Some of the balls may be entirely red shaded with the same. For the leaf-stalks, ball-stems and terminal branches use red brown; for the larger branches use dark brown. Paint the leaves on the small branch in the foreground, and also the small leaves near the tops of the larger branches rather a light green (add brown green to apple green). For the other leaves, which are darker, add emerald green. Where a leaf shows the under side add a little apple green to a light wash of brown green. Shade, vein and outline the leaves with brown green. For background use a yellow or yellow brown tint, clouding with gold, or celadon may be used with good effect. This design, by varying the arrangement of the branches which compose it, may also be adapted for vase, lamp or tile decoration.

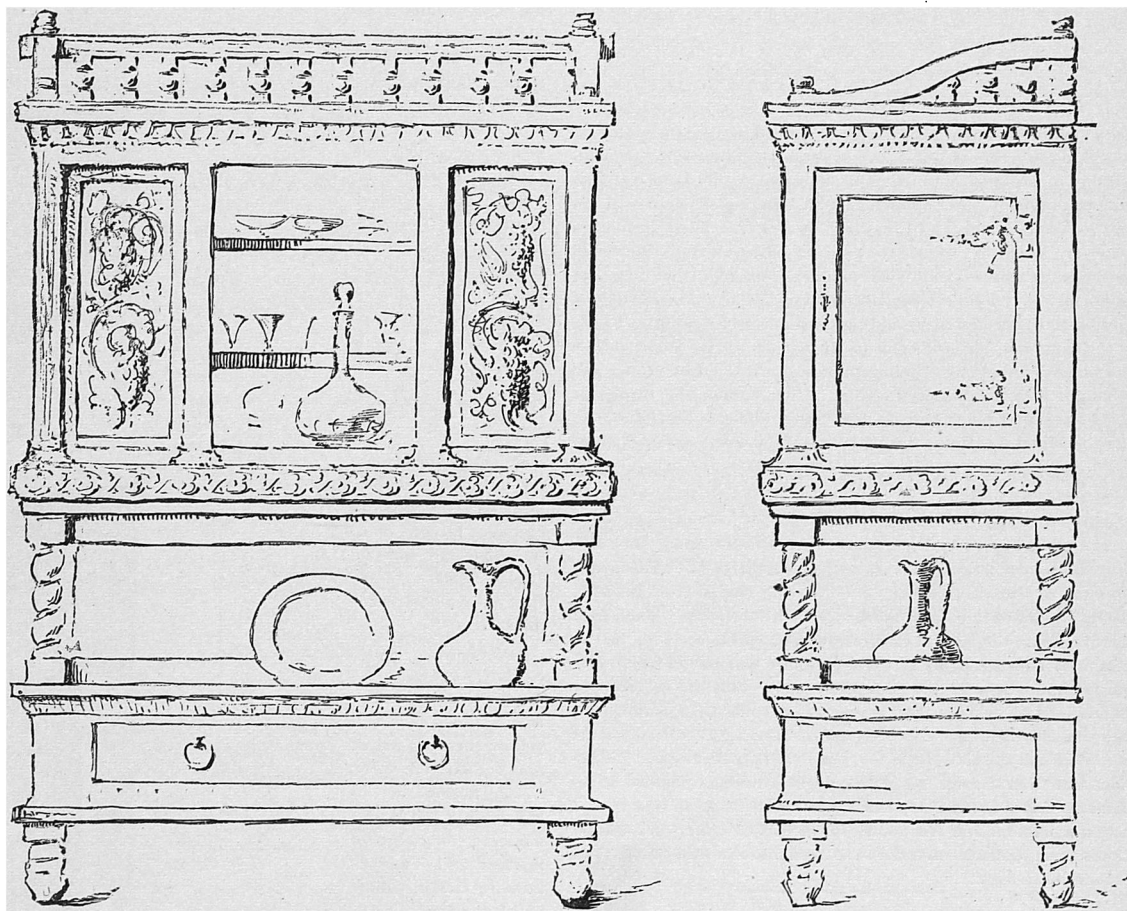
#### TREATMENT OF THE COLORED PLATE.

DIRECTIONS for the treatment of the colored figure study by Henry Bacon will be given in the September number.

## Correspondence.

#### HOW TO STAIN WOOD-WORK.

A. P., Lexington, Mo.—The process of staining is very simple, and only requires the stain and patient energy. The wood-



SKETCH OF BUFFET. BY L. W. MILLER.

SHOWING POSITION OF CARVED PANEL GIVEN LAST MONTH. (PUBLISHED FOR C. P., CINCINNATI.)

many dramatic situations, and the book would cut up into a delightful comic opera. Houghton, Mifflin & Co., \$1.25.

#### SWINBURNE'S POEMS.

THE bubbles of Mr. Swinburne's verse may, some of them, be likened to those that run into a child's trench on the beach, and others to those that wink at the brim of the debauchee's glass. In selecting, himself, enough to fill a book of 230 pages, it is much to be able to say that the poet has admitted very few of the latter sort. Yet the contents of this volume of "Select Poems," published by the Worthington Co., N. Y., are varied enough. They include a dozen or so of descriptive poems, four about children, four selections from "Tristram of Lyonesse," two from "Atalanta in Calydon," and two from "Erectheus;" one each from "Thalania," "Bothwell," "Mary Stuart," and "Marino Faliero." Some of the poems not included among the above will probably be more generally enjoyed and appreciated than any of them. Of such is the pathetic "Itylus," and the mystical "Hertha," and "A Ballad of Dreamland." The make-up of this edition is all that could be desired. The paper is strong and white, the type clear, the printing carefully done. The poems are handsomely bound in dark cloth, gilt-lettered. Mr. Swinburne's full works are issued by the same company in similar style, in a dozen volumes, at \$1.50 per volume.

#### THE CHINA PLAQUE DESIGN.

PLATE 616 is a plaque design—"Button Bush"—showing the button-balls just as they are turning red after having shed their flowers. For the light part of the balls use a light wash

work must be free from all grease, and be rubbed with fine sand-paper or brown paper to a smooth surface. The stain, if black, should be put on with a broad, smooth brush quickly and evenly, leaving no time for patchy marks; several coats are required, with time left between for the perfect drying of the wood, and the gentle rubbing down with paper. When a tone of perfect blackness is obtained, the wood is ready for the French polish, the application of which, to be effectual, requires patience above all things. The polish should be poured on to the wood in small quantities only, and rubbed diligently round and round, with soft linen or silken rags, until a slight feeling of stickiness is felt, when a little more polish must be added. Much labor is required to produce the transparent surface that, once gained, lasts for long years. If a green color is wished, the number of coats of stain should be limited by the desired tone. Oak wood stained with two coats of green and then one of black, and French-polished, has a charming effect for tables or shelves.

#### PHOTOGRAPH COLORING.

E. E., New York.—The photograph you used was doubtless printed too dark, whereas for a fair person it should have been quite light. You might have done something toward overcoming the difficulty by lightening up the gray tints with body color, but to this there is a grave objection; all gray and pearly tints should be purely transparent, so that the flesh color may be seen under them. When the complexion is dark, the difficulty is considerably lessened; for, upon the application of the warm colors these heavy photographic tones decrease in depth and assume a color which is not badly adapted for finishing the pearly tints upon. Women's and children's portraits should always be lighter in the